

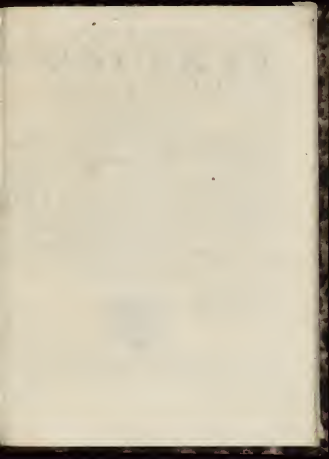




ERVE

V^M 30 134

amiley V 593





BASSO Continuo

CONCERTI MUSICALI

PER VSO DI CHIESA,

in Soli Treble & Bass DI *Giovanni* *Vincenti*

GIOVANNI LEGRENZI

Primo Organista in Santa Maria Maggiore, & Accademico
Eccitato di Bergamo

CONSACRATI AL NOME IMMORTALE

DELL'ILLETRER
CARLO NEMBRINI

VESCOVO DI PARMA CONTE &c

OPERA PRIMA

Con Privilegio



IN VENETIA

Appresso Alessandro Vincenti

MDCLIV.

ILLVSTRISSIMO

E REVERENDISSIMO SIGNORE

Signore & Patron Colendissimo



Risona tanto la Fama de' meriti prodigiosi di V. S. Illustrissima & Reuerendissima per questa Prouincia, che la stessa Musica deue aggiustarsi alla sua tromba, per non dire dalle proprie consonanze & io massime, che ho giurato tutto l'ossequio alla sua Persona, stimarei di peccare contra punto essentialissimo, se pubblicassi. Contrapunto senza il Canto Fermo della mia deuotione al suo Nome. Per tanto consacro questi Concerti in applauso alla sua Gloria; sperando, e, ch'essa gli aggradirà, per essere trofei de' suoi trionfi; e, che il mondo gli rispettarà, per essere marcati della sua protezione; se v'entra temerità, n' imploro il perdono.

D. V. S. Illustrissima, & Reuerendissima

Humilissimo, & Deuotissimo seruatore

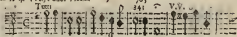
Giouanni Legrenzi

Venetia li 25. Settembre 1634.

Tutti

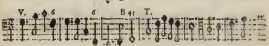
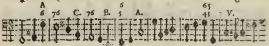
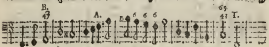
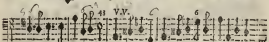
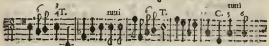
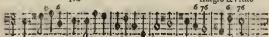
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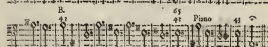
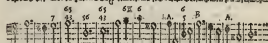
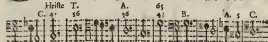
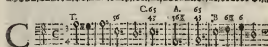
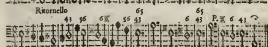
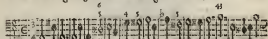
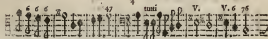
V.V.

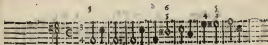
K

V.le

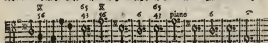
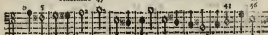
Allegro & Presto



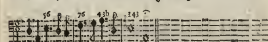
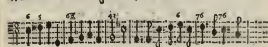
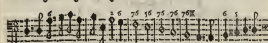
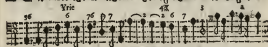




Ritornello 47



Vrie



Messa Salvi di Giovanni Legrenzi à 4. con violini

G 2

6
C. allegro 76 V.V. 6 41 C.
G

Loria in excelsis

76 tutti 41 V.V. 6 41 F.

& in terra pax

76 T.A. 41 V.V. 76

tutti 41 Adagio 6

Allegro 68 141 A. allegro 63 41 141 41 V.V.B.

C. Laudamus te 41 63 41 A. 63

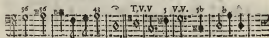
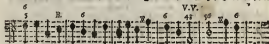
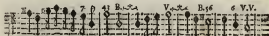
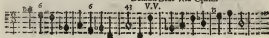
4 3 7 B.T.A. 76 7 41 V.V. 63

T. 6 5 B. 4 3 B.A.C.

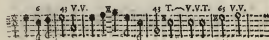
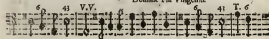
A musical score for a piece titled "Landamus" by C.A.T. The score is written for a large ensemble, likely a brass band or orchestra, as evidenced by the multiple staves and various instrument parts. The notation includes treble and bass clefs, key signatures, and time signatures. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped in beams. There are several dynamic markings such as "f" (forte) and "mf" (mezzo-forte). The score is divided into sections, with some parts labeled "T." (Tenor), "C." (Cornet), "V.V." (Violoncello/Viola), and "B." (Bass). The overall style is characteristic of early 20th-century musical notation.



Domine Deus Rex Caeli



Domine Fili Virgenie



2 T.V.V. 1 T. 64 V.V. 5 T. V.V. 63 74
 34 342 A. All. 76 B. 4 V.V.
 63 Domine Deus Agnus Dei 4
 43 C. V.V. A. 2 C.
 4 V.V. 43
 4 T. C. 76 76 4
 V.V. 6 4 6 7 B.
 tutti 76 76 43 76 41

Messa Saloni di Giovanni Legrenzi a 4. con violini

G 5

Adagio

Q

V.V.

Vitallis peccata mundi

A. Allegro

V.V.

Qui tollis

C. 41. tutti

V.V.

A. 43. tutti

V.V. alleg. 41 76

Crescendo 78

Qui es 3 sedes ad dexterā patris

C. 6 76 6

Handwritten musical score on eight staves, featuring various musical notations and labels.

Staff 1: V.V. 56 76 76 76 T. 6 5 C. 12 6 A. 5 T.

Staff 2: A. C. 6 5 B. 16 16 76 76 A. 6

Staff 3: 5 V.V. T. 6 5 6 V.V. 4 A. 56

Staff 4: 76 76 6 5 V.V. C. 8 T. 43

Staff 5: 56 56 76 76 6 5 V.V. 16 16 76 76 6 75

Staff 6: T. 6 5 6 5 6 5 43

Staff 7: 76 6 5 V.V. 16 16 76 76 A. 5 B. 6

Staff 8: 6 5 6 5 16 16 16 16 143

curi

B. e. 76 76 Paris

C

tutti

Redo

V.V.

V.

tutti

V.V.

V.

tutti

Parren

tutti

A.T.

Parren

V.V.

Vistakù

B.C.

A. 6x T. 6 tutti

T. 6 A. 6 tutti

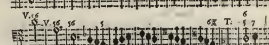
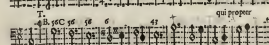
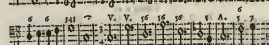
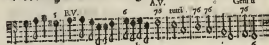
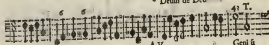
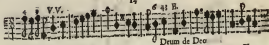
Filium Dei

T. 6 C.

Et ex Patre natum

Messa Salmi di Giovanni Legrenzi 4 4. con violini


G 7



qui propoer

[illegible]

56 Et 4 in 7 carnes, 65

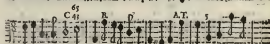
C  B. 2 6 76 T. 7 41 56

Recitativo
 65 43 7 3 6 75 765 65 43 98 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

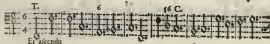
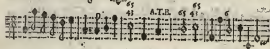
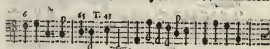
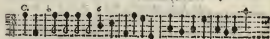
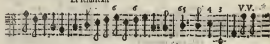
41 41 6 76 6 76 76 76 5 76 5
 41 41 6 76 6 76 76 76 5 76 5

The second system of musical notation for 'The Rose Tree' continues the melody. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, there are several accidentals and fingerings: a flat sign, a 6, a 7, a 5, a 9, a 7, a 9, a 6, and a 7. The notation includes eighth and sixteenth notes, as well as rests. The system ends with a double bar line.

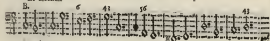
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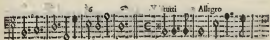
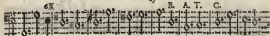


Et resurrexit

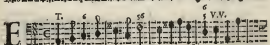
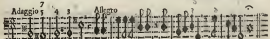


Et ascendit





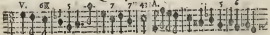
Et iterum venturus est.



T in spiritum et Sanctum Dominum



Qui cum patrem



Messa Salvi di Giovanni Legrenzi à 4. con violini

G p

VENI, DOMINE DEUS

S. 36 143 C. 43 V. V.B.

B.V.V.

C. tutti

T. B. 41 T. tutti

& vitam venturi seculi

B. V.V. 41 A. 6 43

V. 76 43 76 41 tutti 6 5 A.

V.V. 6

A. J. Cantò e dotti Violini

54

Page Continues

D

©

Omnia ad adiuvandum me



100

Profit Times

87

V.V.

2

Gloria Patri



LC8 VV

EW

ve

This is a page of a musical score for a four-part vocal setting of the Mass by Giovanni Legrenzi. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. It consists of nine staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Above the staves, there are several annotations: 'C.' (Credo), 'V.V.' (Vocali), 'C.' (Credo), '343', '6 6X', '7 41', 'el V.', '6', '3', '6', '5', '6', '7 41: Allegro V.', '76 V.', '7 6', '7', '6', '3 C.', '76 V. 6', '76', 'V. 6', '76', '6', '3 V.', '76', '6', '76', '7', '6', 'C.', '76', 'V.V.', '6', '143'. The music is written in a style typical of 17th-century Italian Baroque.

Messa Salmi di Giovanni Legrenzi à 4. con violini

G 11 Fino

D

6 Iste 6 Dominus A. T. 6

6 43 1 V. 43 V. 4 3 3 6

6 6 6 V. 6 V. 6 V. tutti 43 Solo

6 tutti 43 T. C. A. 43 7

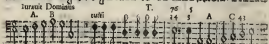
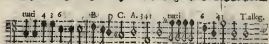
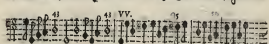
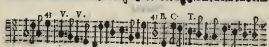
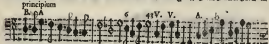
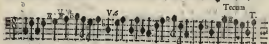
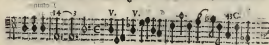
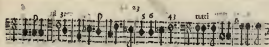
43 V. 6 A. 43 43 Donce penam B. C. T. 43

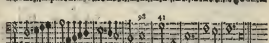
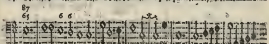
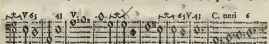
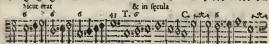
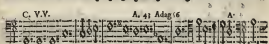
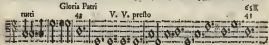
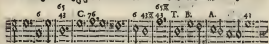
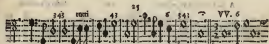
6 6 6 43 43 43 BVV. 6 76

6 1 A. T. 43 tutti Virgam virgis

Dominare

43 tutti



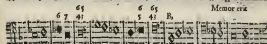
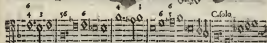
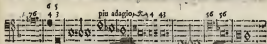
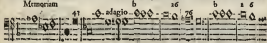
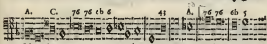
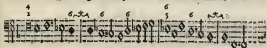
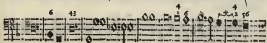
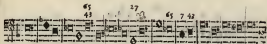


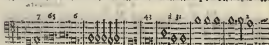
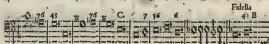
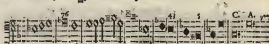
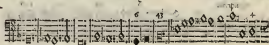
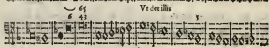
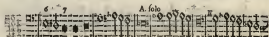
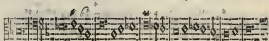
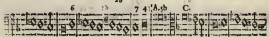
Conferbo.

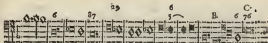
piano

Magna opera Domini

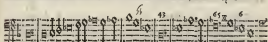
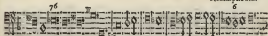
Confiteo



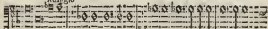




Redemptionem



Adagio

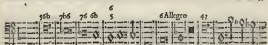
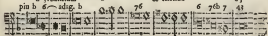


a 3. Sanctum

b

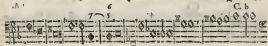
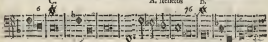
& terribile

pin b a adag. b

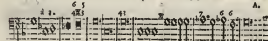
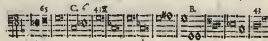
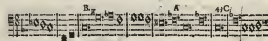
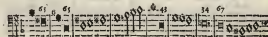
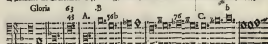
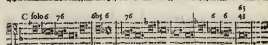
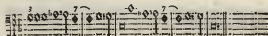
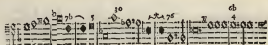


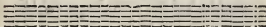
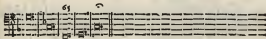
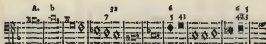
A. Iulienus

B.



A B

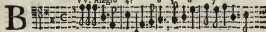




A. T. e B. condoi Violini

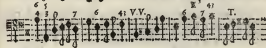
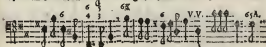
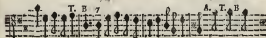
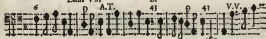
BASSO Continuo

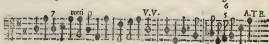
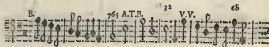
V.V. Allegro 41



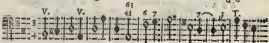
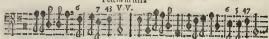
Esse V.V.

B.

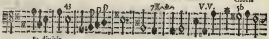




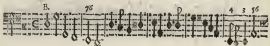
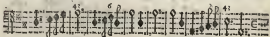
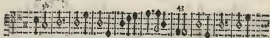
Potere in terra



Gloria



& diuile



Exoritur est

Adagio


V. 16 A. T. 16 35 V.V. 43 T. 43

Incundus homo

The first system of musical notation for 'The Bird Song' is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are four measures in this system. The first measure contains a quarter rest followed by an eighth note. The second measure contains a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. The system ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of several measures, with some notes beamed together. The score ends with a double bar line and a repeat sign. The title 'The Rose Tree' is written in a decorative, stylized font at the bottom of the page.

V.V. 16



A musical score for a piece titled "In memoria". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score begins with a series of eighth notes, followed by a section marked "V." (Vivace) and another marked "V." (Vivace). The piece concludes with a final cadence. The score is attributed to "G. Rossini".

[illegible]

Paragum car car

41 34 20 7b 2

2 B 6 1b A.

Disperia

T. 43 B.

1 1. Adag 68 V.V.

Allegro 43 T. Peccator videbit V.V.

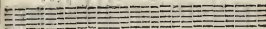
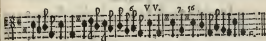
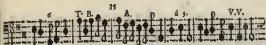
T. 143 6 43 V.V. tutti 6 43

A. 6 T. B. tutti 43 B.

Gloria Patri

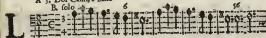
V.V. T. 6 1 A. V.

Sc in Scuola

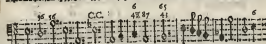


A 3. Doi Canti, e Ballo

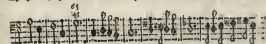
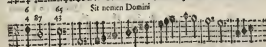
B. solo



Audax Pueri.



Sit nomen Domini



Handwritten musical score on ten staves, featuring various musical notations, clefs, and lyrics. The score includes measures numbered 43, 56, 76, and 81. The lyrics are written below the staves.

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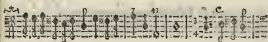
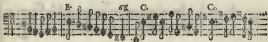
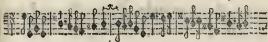
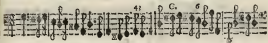
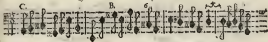
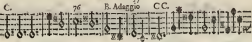
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Handwritten musical score on ten staves, featuring various musical notations, clefs, and lyrics. The score includes measures numbered 43, 56, 76, and 81. The lyrics are written below the staves.

qui in



Vr collose

38

6 43 3

6 5 7⁶

143 *allegro* C

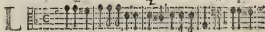
4 3 C

5 6X

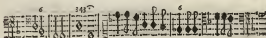
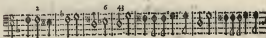
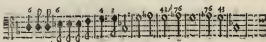
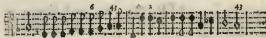
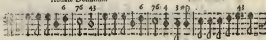
7 6X 5 6X

5 4 3 4 143

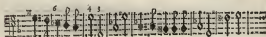
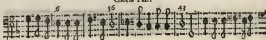
Qui habitare facit



Audate Dominum



Gloria Patri



43 Adagio 87 41 87 6 87 87 63

87 43 87 6 7 843 6 41

3 4 43 6 79

Ritornello 63 41 43 41 2

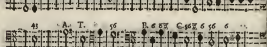
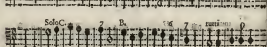
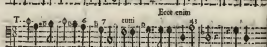
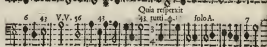
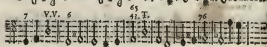
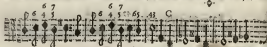
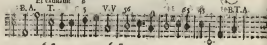
M tutti A. C. T. 3 4

Agnus Dei. V. 41 6 41 A. C. T. 41 6 7

43 tutti 41 41 6 41 6 41



Et exultavit



62 b 41

36 45 2 36 41

41 V.V. 1. 6 75

7 41 B. C. 36 75 T.

Es misericordia

6 A.C. 41 T.

B. A. 6 41 341 V. 5 V.

41 C. 5 6 7 V. T.B.A.

Fecit potentia

6 7 V. V. 41 A.T.B. 41 V.V.

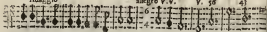
Tutti
Adagio

24

allegro V.V.

V. 36

43



65 A. C. 6 43 76 6 41 T. tutti 41
 43 B. solo V.V. Sicus locus est V.V.
 43 V.V. 6 V.V. B. 43
 6 V.V. 6 A.T. tutti
 41 Tutti
 Gloria A. V.V. 6 B.
 143 341 Solo A.T. B. 6 4 C. A. T. 6

Handwritten musical score on three staves. The notation includes various notes, rests, and dynamic markings. Above the first staff, there are handwritten annotations: "43 V.V", "46 T.", and "41 56 78". Above the second staff, there are handwritten annotations: "41", "Tutti", "6", "3-4-4", and "3-4-4". Above the third staff, there is a handwritten annotation: "V". The score is written in a historical style, possibly from the 18th or 19th century.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

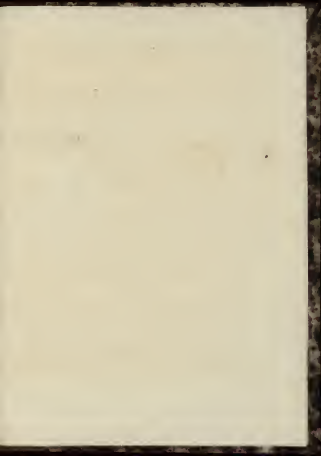
A L O V A T

TAVOLA



Messa à 4 ^a con due Violini	3
Domine ad Adiuuandum à 3. Canto, e doi Violini	10
Dixit Dominus à 4. con doi Violini	12
Confitebor à 3. Canto, Alto, e Basso	17
Beatus Vir. à 5. A. T. e B. con doi Violini	31
Laudate Pueri Dominum à 3. Dei Canti, e Basso	35
Laudate Dominum omnes gentes à 5. da Capella	40
Magnificat. à 4. con doi Violini	41

I L F I N E.



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